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THE MENTOR

TITIAN

By
A. A. HOPKINS

DEPARTMENT OF
ART

VOLUME 8
NUMBER 6

TWENTY CENTS A COPY

The World's Great Painter



ITIAN was the latest in life of the quartet of Great World Painters, the other three being Leonardo da Vinci, Michelangelo and Raphael. As a painter pure and simple in the matter of presenting nature, in his mastery of color, in his sure, strong brush work, in his ability to keep a composition a unit, in fact, in all those things that go to make a purely pictorial effect, Titian stands alone. It is the dignity and grandeur of human existence that Titian presents to us—the grand, magnificent, sublimely sensuous. He builds up masses and spaces and forms in his pictures that have the grandeur and power of the mountain ranges. Titian does not appeal directly to our reasoning powers any more than does the vibrating blue of the sky, or a smiling meadow, or a glorious sunset, or towering mountain ranges; but he makes us feel the sublime in nature, and reaches our intellect through our feelings.

Everything Titian touched with his magic brush glows with wonderful hues, and takes on an exalted mood. His choice of subjects was wide—religious, historical, mythological, and allegorical were all treated by him. On landscape painting he left an influence that lived on in a later time in Nicolas Poussin and Claude Lorraine. In portraiture he was one of the greatest of all painters that ever lived.

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TITIAN—His Life and Art

By A. A. HOPKINS, *Author and Art Critic*

MENTOR
GRAVURES

ASSUMPTION OF THE
VIRGIN

PESARO MADONNA

PORTRAIT OF
CHARLES V.

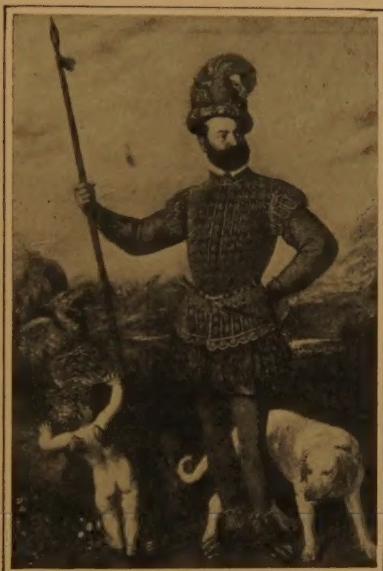


MENTOR
GRAVURES

PORTRAIT OF
PHILIP II.

PORTRAIT OF HIMSELF

MADONNA, CHILD
AND SAINTS



In the Cassel Gallery

PORTRAIT OF A HUNTER



BEFORE we consider the art of Titian it would, perhaps, be wise to glance for a moment at Venetian painting. Under the general term of "Venetian Painting," we generally include all the painters that lived and worked in that city. As a matter of fact, and a curious one also, none of the greatest of the Venetian painters was born in Venice, with the exception of the earlier masters, the three Bellinis (bel-lee'-nee), and Tintoretto. Paul Veronese (vay-ro-nay'-zeh) came from Verona, as his name indicates. Giorgione (jor-jo'-neh) was born at Castelfranco; Carpaccio (kahr-pah'-cho) was born at Istria; Cima (chee'-mah) was born at Conegliano (ko-nay-lee-ah'-no), and the great Titian (tish'-an) himself first saw the light in the little town of Pieve di Cadore (pee-ay-vay dee kah-do-ray).

Venice itself was a great city of merchants who held a vast proportion of the world's commerce in their grasp. It is little wonder, under these circumstances, that they looked after the creation of fortunes first, and that the buying of pictures was an after consideration—the fever for the

acquirement of wealth was at the highest pitch and left no person unsmirched. Even our beloved Titian was "very close" in money matters and made every cent tell. He tried to succeed Gentile (jen-tee'-leh) Bellini as "official painter," and accepted public money with not the slightest intention of giving any equivalent, if he could avoid it. He was probably no worse than others of his time who held sinecures; but they have not passed into history, artistic or otherwise.

Venetians of this period were, indeed, citizens of the world. They were most polished, most enlightened; the restraints of religion produced hardly a ripple in Venice. Every language was spoken in this great rendezvous through which passed a large part of the wealth of the world. Luxury was everywhere and money was necessary to maintain it, so it is little wonder that Titian strained every nerve to produce a prince's income, which he expended in a liberal manner, living in a fashionable locality and consorting with men of wealth. The deterioration in the Venetian Republic had begun, fostered by the discovery of America, the passage to India around the Cape of Good Hope, and the commercial awakening of Holland, England, and Spain. The first book printed in Italian came from Venice. The first newspaper in the world was started in Venice, and was sold for a minor coin called a *gazetta*, hence our name, "gazette." Lightly sketched, there are a few facts relating to Venetian painting to be noted before we consider the art of Titian—one of the greatest painters the world has ever produced.

The Art of Venice

The early Venetian painters produced works marked by great stiffness, and it was not until the time of the Bellini family, who antedated Titian, that the Venetian school was really founded. Jacopo Bellini and his sons, Gentile and Giovanni (jo-vahn'-nee), had many disciples and exerted a great influence both in Venice and on the mainland. As most of the painters who rose to fame and wealth in Venice were natives of the surrounding territory, it is difficult to say what is and what is not Venetian painting.

It should be remembered that the Venetian artists worked in one medium only, namely, painting. They did not dabble in sculpture, nor did



In the National Gallery, London

"TOUCH ME NOT"

St. John, Chapter 20:17—"Jesus saith unto her (Mary Magdalene) 'Touch me not; for I am not yet ascended to my Father'"

they construct buildings. This resulted in a larger product and a more uniform product. Fresco (painting on wet plaster with water color) was used to some extent even by Titian, but the sea was unkind to frescoes wherever painted in Venice, and, as a result, artists used the resistant oils, as paintings could be executed in the studio and easily transported to their resting place.

The Venetian school is quite properly rated as the first for color, and we naturally associate a certain amount of gaiety and joyousness with it, but, on the contrary, the general style is subdued and grave. The faces of the figures do not have the smiles of Leonardo da Vinci (lay-o-nahr'-do dah veen'-chee) or Raphael; they are pensive, often pathetic, and a grave and dignified mien pervades all the portraits. The Venetian style is eminently the decorative style involving arcades, porticos, balconies, staircases, rich silks and brocades. The Venetians never attained the purity and holiness of the Florentines, nor the sublimity of Michelangelo; but they realized the splendor and beauty of a material world. The Venetians were great realists. This riot of color came from the brilliant hues of Venice itself; the sky and the sea, and intercourse with the Orient.



In the Dresden Gallery

TRIBUTE MONEY



In the Uffizi Gallery, Florence

FLORA

The artists were fond of painting Cardinals and other bright-robed ecclesiastics, gayly-dressed nobles and public officials. In their representations the painters were worldly. There was no conflict between art and religion; there was no reaction against a previous excessive piety; for there was no previous piety that was very deep. It is facts like these that make the Venetian School seem so modern. Titian, Tintoretto, Veronese, and the other leading painters were men of the world, rich, pleasure-loving and urbane. They had no illusions about the saints they painted. The Venetians did not use the living model as much as they should have done, probably from motives of economy, and they were apt to correct their imagination ultimately with sketches from life. First, the masses were blocked out, then more

solid features were painted; this was followed by a sharp touching-up of the outlines; then a melting, as it were, of pigments with a soft brush; a thin coating of opaque color was added, and, finally, it was glazed with transparent color. Having briefly reviewed the setting and the state of the art of Titian's time, it is, perhaps, well to glance briefly at the salient features of his life.

Titian's Life

Titian was born in 1477, at Pieve di Cadore, in the Friulian Alps, seventy miles from Venice. The birthplace of Titian is especially important for its bearing on his future career, as the lofty peaks of the Dolomites (dol'-o-mites) and the rugged country profoundly influenced his landscape backgrounds. His family belonged to the petty nobility and his race was of ancient lineage. He was sent to Venice at the age of nine, and after some instruction in the shop of a mosaic worker he migrated to the studio of Gentile Bellini, from which he passed into that of Giovanni Bellini. It is probable that here he may have worked alongside Palma Vecchio (vek'-kee-o, "the elder"), Sebastian del Piombo, and the somewhat younger Giorgione of Castelfranco, whose wonderful talent left its mark on all who came in contact with him.

For nearly twenty years Titian worked in the spirit of Giorgione, who fell a victim to the plague at the early age of thirty-two. Documentary evidence of Titian's early life does not exist, and we must trust to evidence of another sort to reconstruct this interesting period of his existence. It is to this time that we owe many of his charming Madonnas in the style of Giovanni Bellini. There was a ready market for them and the young artist thrived. One of these attractive pictures, painted about 1515, is a *Santa Conversazione* (Holy Conversation), at Dresden, which forms the subject of one of the monographs of the present issue of *The Mentor*. At this period Titian executed



In the Vatican Gallery, Rome

MADONNA AND SIX SAINTS



In the Academy of Fine Arts, Venice

LITTLE ANGELS

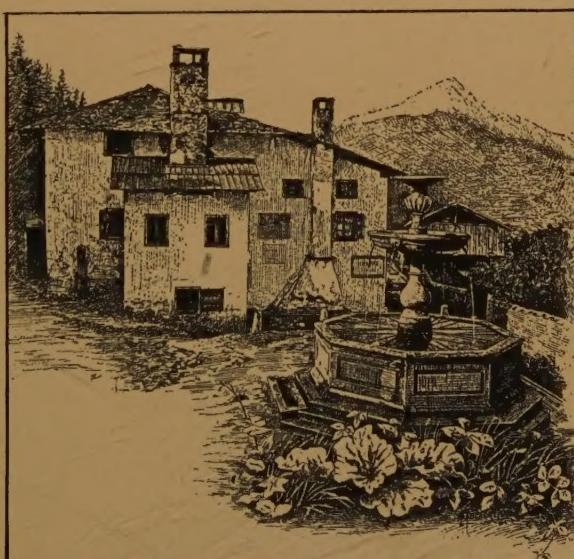
Detail of the "Assumption of the Virgin"

some frescoes; but the sea air has practically destroyed all traces of them except his St. Christopher in the Ducal Palace. He seems to have been very greedy for money; for he is found pulling all kinds of wires to secure employment by the State as a decorator of the Hall of Great Council, and as a recipient of a broker's patent of the Salt Office, a lucrative sinecure. Titian was appointed Official Painter of the States, painting each Doge or Duke; but gave as little value in return for his preferment as possible, until he was brought up with a round turn.

The span of Titian's life comprehended almost a century. He resided mostly in Venice, but found time to visit Rome, Augsburg, and all the other nearby cities of the mainland. He was always the gentleman, and always had courtly friends. It is said that he had a learned education; but this does not agree with the statement that he began his artistic career at or near ten years of age. He was on friendly terms with the foremost men of his time. He married a Venetian and had a daughter and two sons. One of the sons became a painter; the other was a sad scapegrace. In 1530 his wife died and his sister became his housekeeper. Titian lived luxuriously in a fashionable section of Venice overlooking the more distant lagoons and mountains, and here he entertained that most genial gossip, Vasari (vah-sah'-ree), who has written so entertainingly of him as a man and as an artist. Titian outlived nearly all his friends, and died of the plague, August 27, 1576. Though he succumbed to this dread disease, an exception was made in his favor and he was buried in the Church of the Frari, where he had exchanged a picture for a place of sepulcher. Immediately after his death thieves looted his house. Titian's school is a large one; but he personally taught very few, and the wonder is how he could have taught at all, his lifetime product was so great.

The Art of Titian

Color is the great characteristic of Venetian painting, and this is readily understood after visiting the city of lagoons. Under the brilliant sun and sky all things are brilliant, and it is little wonder that a goodly portion of the glorious color was arrested by the Venetian painters. Form is not lacking in the Venetian school; but it is relegated to second place and color prevails. Titian was a great



BIRTHPLACE OF TITIAN AT CADORE

colorist, not the greatest colorist the world has produced, but he is the greatest colorist the Venetian school ever saw. Above all, Titian was an all-around artist possessing so many qualities of excellence that his work stamps him one of the greatest masters of all time. He began his artistic career while a mere boy, as already stated; he worked on until age palsied his hand, and died—at the age of ninety-nine! For large symbolical compositions based on church history he cared very little, although he did paint them at times, and well. Though not a remarkable draughtsman, he was a competent one. He associated himself

with a free and serene beauty which refused to be disturbed by the dull and commonplace side of life. It was life in the fullest power—the glorification of earthly existence which enabled Titian to liberate art for all time from the bonds of ecclesiastical dogma.

The art of Titian is admirably epitomized in the words of a modern fellow painter, as follows: "In taking his qualities—color, drawing, handling, movement, and composition into consideration, color comes first by right of his school, and here immediately we see that to call him the greatest of colorists is arbitrary. Veronese, in large compositions, more than equaled him in color-splendor; Giorgione at least equalled his color-depth, and no color could be more serenely golden than that of Bellini's Frari Madonna; but Titian had at once enough of golden strength, enough of depth, enough of *éclat*; his color, profound and powerful *per se* (of itself), impresses us more than that of the others, because he brought more of other qualities to enforce it. Color had been the gift of the Byzantines to the earliest Venetians, but with Giorgione and Titian a new element entered into



In the Academy of Fine Arts, Venice

PRESENTATION OF THE VIRGIN

As it appeared for many years—slightly altered from the original plan



PRESENTATION OF THE VIRGIN

Restoration to original plan—as it is today

Italian painting—the element of freedom and robustness in the handling of pigment. In the fifteenth century each different portion of a picture was lovingly caressed for its own sake; in the sixteenth, detail was wholly subordinated to general effect, the free, sweeping, rapid handling of Titian and Veronese compelled the admiration of Vasari in spite of his Tuscan training, and changed the face of art; such work prepared the way for Rubens, Rembrandt, and Velasquez (vay-lahs'-keth)."

Ruskin in his "Two Paths" gives some excellent side lights on this master. "There is a strange undercurrent of everlasting murmur about his name, which means the deep consent of all great men that he is greater than they. His intellectual sympathy was wide, so was that of his executive skill. He is indeed especially supreme as a colorist; but for the rest, the very greatness of the Master lies in there being no one quality predominant in him. Raphael's power is properly called 'Raphael-esque,' but Titian's power is simply the power of doing right. Whatever came before Titian,

And as the range of he did wholly as it *ought* to be done."

In composition Titian was unexcelled, and it is probable that, being in the front rank of popularity as an artist, and at all times pressed with orders, some of his works were slighted. Everything was grist to his mill—line, harmony, color, light, and almost above all except color,—landscape. His secular pictures, Venus, Diana, Danae, Bacchus, Ariadne, are sometimes confusing in composition, but not always, as, for example, his "Sacred and Profane Love," where the composition is admirably balanced. His religious pictures throw precedent to the winds; and he places his Madonna where he chooses. The effect is very modern, suggesting a late French painter, such as Bouguereau. Titian and Giorgione put landscape into art. There had been noble bits of



OLD WOMAN SELLING EGGS
Detail of the picture on opposite page



In the Church of San Marziale, Venice

TOBIAS AND THE ANGEL

landscape in the works of the Umbrian painters, notably Perugino (pay-ru-jee'-no), who passed this feeling for landscape on to Raphael; but it was reserved for the co-students, Giorgione and Titian, both men of the mountainside, to see and paint landscape and to make it play a dramatic part in the composition.

There is no doubt that Titian was fond of landscapes; but in all probability many of them perished, for his patrons wanted mythological pictures, or portraits, anything, in fact, except landscapes. Mountains and clouds had a great fascination for Titian, and his pictures frequently include such subjects. While he seldom painted the commonplace, he sometimes introduced a cottage or a farm. Numerous etchings and drawings show how fondly Titian would have given his time to painting landscapes if he had found a receptive public. Many of his allegorical pictures have charming landscape backgrounds which afford an attractive haven for the Venetian women he painted as Venus.

As a portrait painter Titian rises to great heights, especially in his portraits of men. For example, take the portraits of Charles V. and Philip II., shown in gravure in this number. Could more unprepossessing or forbidding subjects be offered to the painter's canvas?

Yet how wonderful is the achievement. He never painted the poor or the down-trodden; he never combated any evils; he never preached a sermon; there is no uplift like that of the Pre-Raphaelites* in England; his people were all lords and ladies, and he painted them as they were,—noble, prosperous, sleek, well-fed,—a true "society" painter; but they were very real and true to life. Titian will ever be in the forefront as a master, and a master of masters of portrait painting. Turning to musical similes, Titian's art is of the organ, full, reedy, sonorous, combining all the chords in harmony.



In the Uffizi Gallery, Florence

PORTRAIT OF CATHERINE CORNARO



In the Pitti Gallery, Florence

LA BELLA (The Beauty)

*A band of artists, comprising Ford Maddox Brown, Holman Hunt, Dante Gabriel Rossetti, J. E. Millais and other noted English artists.

DESCRIPTIVE NOTES ON THE ILLUSTRATIONS OF THIS NUMBER

Our engraving of a hunter in the Cassel Gallery shows a man in the plumed cap of a Duke, a red striped doublet and red hose, standing in a hilly landscape. There is a dog and a winged cupid who raises aloft a plumed helmet. The identity of the subject is not known; possibly it is a Spaniard. This picture was executed about 1549-50.

"*Noli me Tangere*" (Touch me Not), in the National Gallery, London, dates from 1511-12. The landscape is to be remarked for its great beauty.

In the exquisitely painted "Tribute Money," in the Dresden Gallery, everything is strictly accurate. The coin, a Roman *denarius*, with the head of Tiberius on it, is of the time and correctly painted. Titian's great mastery of technic is admirably displayed here. The influence of Dürer may be traced in this picture.

Titian's "Flora," Uffizi (uf-feet'-see) Gallery, Florence, painted about 1515, will always be one of his most popular and charming portraits of women. A girl of, say, seventeen, pauses in her toilette for a moment of reflection, and here Titian has produced a portrait of almost photographic fidelity.

The altarpiece with the Virgin and Six Saints, in the Gallery of the Vatican, was finished in 1523, or thereabouts. The top portion with the dove was cut away to make a rectangular picture and has become lost.

The "Assumption of the Virgin" dates from about 1516-18, having been put in position in the latter year. This beautiful work is the subject of one of the monographs of this number of *The Mentor*.

"Presentation of the Virgin" (1534-1538), in the Academy at Venice, is a world-famous picture. We give two pictures of it on account of its curious history. Originally it was painted to occupy a space cut into by two doors. When the canvas was removed to another location the gaps of the upper part of the door were filled in with new canvas and

painted up to the tone of the original. A simulated opening was shown at the side of the steps and the figures at the left were filled out. This act of vandalism has now been rectified and the picture has been restored to its original state. The timid Mary, in a blue dress and with a radiant halo, ascends the steps where the kindly High Priest awaits her at the top. From the windows and balconies spectators look down upon the ceremony that is being unfolded before them. The architectural masses are



In the Prado Gallery, Madrid

PORTRAIT OF A KNIGHT OF MALTA



In the Borghese Palace, Rome

THE THREE GRACES

perfectly balanced and the harmony of the colors is so fine and full that it can only be compared with a rich and elaborate orchestral score. In the gorgeous and robust realism of this painting we see the mature workmanship of the noblest representative of the Venetian school of color.

"Tobias and the Angel," or rather Archangel, in the Church of San Marziale, in Venice, is not an early work and is about of the period of "The Presentation of the Virgin." It was painted between 1534 and 1538. Those who wish to read the beautiful Story of Tobias will find it in the fourteenth chapter of the book of Tobit in the Apocrypha.

The portrait of Catherine Cornaro, Queen of Cyrus, is in the Uffizi Gallery, Florence. She wears a crown of gold studded with pearls surrounding a turban of silk. The clothing is rich and beautifully painted. This is the finest example of the portraits of Catherine Cornaro attributed to Titian.

Titian's "La Bella," in the Pitti Gallery, Florence, is probably a likeness of the Duchess Eleonora of Urbino. The picture was executed about 1535. It was taken to Paris in the time of Napoleon and the background was repainted. Every feature tells of high lineage and distinction, and the pose, the expression, and the dress are all noble.

A picture of Titian's later period, "A Knight of Malta," is believed to date from 1550. It is not known whom it represents. A large Greek cross is embroidered on the vest. The painting of the black dress, which detaches itself from the lighter but still gloomy background, is excellent.

"The Three Graces" may be ascribed to the year 1568, or thereabouts. It is otherwise known as "Cupid and Venus," and "Education of Cupid."

The portrait of Titian's "Doctor Parma" is a masterly work. It is in the Vienna Gallery and is one of the noblest creations of its kind. It was painted about 1511.

The so-called "Sacred and Profane Love," in the Borghese (bor-gay'-seh) Gallery, Rome, is one of the most charming of Titian's secular works. The picture was formerly known as "Two Maidens at a Fountain." It is the highest achievement of Titian's art at the end of his Giorgionesque period, and was evidently painted about 1512.

Two of Titian's portraits have already appeared as gravures in *The Mentor*. The portrait of Ariosto in the National Gallery, London, appeared in Serial Number 104; and the "Man with the Glove" in the Louvre, Paris, in Serial Number 90.



In the Vienna Gallery

DOCTOR PARMA



In Buckingham Palace, London

LANDSCAPE



Courtesy of *L'Illustration*

TITIAN PICTURES IN THE LOUVRE, PARIS

Ruskin's statement: "When Titian looks at a human being he sees at a glance the whole nature, outside and in; all that it has of form, of color, of passion, or of thought; saintliness and loveliness; fleshly body and spiritual power; grace and strength, or softness, or whatsoever other quality, he will see to the full, and so paint, that, when people come to look at what he has done, every one may, if he choose, find his own special pleasure in the work."

Titian Paintings in the Louvre

There are a number of Titian's masterpieces in the Louvre, Paris. These pictures have been for years scattered in different galleries of the museum, but, recently, they have been gathered into a single collection, of which the accompanying picture shows a part. Among these masterpieces we find Titian's "Entombment," considered the best picture ever painted of that subject. Also notable among the Titian pictures in this collection is that amazing portrait entitled "Man With a Glove." It is one of the best examples of Titian's art in portraiture, and it bears out John



In the Borghese Gallery, Rome

SACRED AND PROFANE LOVE

SUPPLEMENTARY READING

- LIFE AND TIMES OF TITIAN, 2 volumes*
By Crowe and Cavalcaselle
- TITIAN - - - - - By Georg Gronau
- VENETIAN PAINTERS OF THE RENAISSANCE - - - - - By B. Berenson
- TITIAN - - - - - By Estelle M. Hurll

- VASARI LIVES OF THE PAINTERS,
SCULPTORS, ARCHITECTS
Blashfield-Hopkins edition
- HANDBOOK OF PAINTING—THE ITALIAN SCHOOLS, 2 volumes
By Loyard's Kugler

*May be found in libraries.

** Information concerning the above books may be had on application to the Editor of *The Mentor*.

THE OPEN LETTER

We have briefly considered the art of Titian in the numbers of *The Mentor* devoted to "The Louvre" and "The National Gallery," and, now that we are giving up a *Mentor* especially to the great Master, it is well to recall some of the more important facts given in those numbers.

* * *

The life of Tiziano Vecelli, or Titian, came close to rounding out a full century. The date of his birth is uncertain, but it is accepted to be 1477. The reason for setting this birth-date is that Titian, four years before he died, referred to himself as an old man of 95 years of age. The contention has been made, however, that Titian did not really know just how old he was, and that he may have been born ten years later than 1477. Accepting that date, however, we find the century of Titian's life full of significant events in the history of the world. In 1477 the first dated English book was printed on the press of the first English printer, William Caxton. When Titian was a boy, Columbus discovered the New World. When he was in his young manhood, Charles V., King of Spain, was crowned Emperor of most of Europe. Then came the Reformation, with Luther as its leader, and, toward the end of the artist's life, the great revolt of the Netherlands, which freed them forever from the dominion of Spain.

* * *

Titian was the dominant figure in art during most of his long life. By princes and people alike he was honored and revered. When the King of Spain was told that a great fire was raging in his palace, he asked, first of all and most anxiously, if the great picture by Titian had been saved. They told him that it was saved.

"Then I can bear all other losses," said the King. When the King had become Emperor Charles V., he stood one day watching the Master paint, when one of the brushes fell to the floor. The Emperor stooped, lifted the brush, and, handing it back to the artist, exclaimed, "It becomes Caesar to serve Titian." It was in such honor and esteem that Charles V. held the great painter. "There are many princes," he said, "but there is only one Titian."

* * *



TOMB OF TITIAN, IN THE CHURCH OF THE FRARI, VENICE

It might have been expected that years of such ardent worship might turn the head of even the greatest of artists, and perhaps affect the quality of his work. Titian, however, had the serene confidence of supreme genius that is unaffected by adulation and praise, and uninfluenced by success. His style formed itself early in life, and he was famous before the age of thirty. Through the course of years, he built up a world of friends and admirers, and he was crowned with honors beyond number—but he never let up in his work. His art developed and ripened with time. The work of his brush revealed new strength and beauty as he matured—and he was still a powerful artist in advanced age, when most men fail in strength and vision. His later years were unhappy ones. His wife had died after only five years of married life. He lost his daughter, Lavinia, who had been his model for many beautiful pictures. His son, Pomponio, was a worthless profligate. His friends and companions passed away, leaving him lonesome and sad. Finally, he was stricken with the plague and died in 1575. He was buried with great honor in the Church of St. Maria dei Frari, for which he had painted his famous picture of the "Assumption."

A. D. Moffat



IN THE ACADEMY, VENICE

ASSUMPTION OF THE VIRGIN, BY TITIAN

THE Assumption of the Virgin is a wonderful example of Titian's art. The Assumption is, indeed, a symphony in color where every hue is brought into harmonious combination. It is more, it is a symphony of movement in which every line is one of joy, the heavens and earth singing hallelujah! The Virgin is a glorified figure that sweeps onward and upward with a movement unsurpassed in painting. She is beautiful, dignified, and as the center of the composition, welds all together into a harmonious whole. Nothing can check the forward movement of this great figure as she stands on a cloud supported by youthful angels. The joy of it all only needs a mood painting in tone color like the "Good Friday Spell," in the music drama, "Parsifal." Would that some patron of art might build an appropriate chapel with an organ to play such music. The Apostles on the ground connect the spectators with the lovely vision on high. The joyous figures of the boy angels are the last word in infant beauty. Above, the angel brings the crown for the head of the beautiful Virgin, who is not of Hebraic type, but suggests some of the well-fed and contented matrons of the Venetian aristocracy, among whom Titian passed most of his life.

The picture was very much injured by the priests of Santa Maria Gloriosa dei Frari, for whom it was painted, to protect it from the French when they overran Venice. In 1815, the danger was over, and the painting was cleaned and restored. The great masterpiece was removed again, for protective reasons, during the recent World War, when the Austrians threatened Venice. Mentor No. 171 contains an account and several pictures of this event. The painting is now, once more, in the Academy of Fine Arts, Venice.

The canvas dates from 1518. In looking at a picture allowances should be made for the original position. Thus, a picture in a gallery which now looks too bright may have been intended for a dim light. This is the case with the hanging of this picture, the lighting being too uniform and not as Titian intended it. Seen in the church, everything that now seems a little out of key, would be harmonized. The Assumption is Titian's supreme achievement, and in it we have one of the greatest pictures in the world.

The Legend of the Assumption is very beautiful. After the dispersion of the Apostles, the Virgin is said to have dwelt in her house beside Mount Sion, and to have visited all the places notable in her Son's life. It was said that she lived twenty-four years after the Ascension of Christ. One day, while weeping over the loss of her Son, the Angel Gabriel appeared to her and told her that in three days she would be taken to Heaven. She asked two favors; first, that the Apostles might be assembled, and, second, that she might not behold Satan. The Apostles were all transported to the Virgin's home on clouds, and on the evening of the third day Christ called upon her twice to ascend to Heaven, where she was received, body and soul, while her tomb was filled with roses and lilies of the valley. The legend is interesting as explaining this and other similar pictures of the Virgin, sometimes called "Coronation of the Virgin."



IN THE CHURCH OF THE FRARI, VENICE

PESARO MADONNA, BY TITIAN

IN 1519, Titian received an order from Jacopo Pesaro, Bishop of Paphos, for a large altar piece for the Church of the Frari, in which his family was buried.

The final payment was made in 1526, and the votive Madonna was placed over the altar of the Pesaro family. The earlier altar pieces were divided into sections, three or more,—

sometimes a surprising number,—each separated from the other by parts of the frame, which was usually carved and gilded. Titian, at one sweep of the brush, did away with the divided composition, and the line of demarcation became blended in the canvas so that we have a splendid composition without artificial separations, architectural or otherwise. Titian went further, and instead of placing the Madonna in the center, he broke the older form of composition and placed her to the side, with Saints grouped to the right and left, and the donor at the steps to the throne. The principal lines thus meet in the figure of the Madonna, who becomes the central point of the picture, even though she is not in the center of it. The great event in Jacopo Pesaro's life was the victorious expedition against the Turks, hence the bearded warrior with the silken banner adorned with the arms of the Borgias, and the Moor and the Turk, in chains. The family of the donor appear on the right, and above them are the two chief saints of the order to which the Church of the Frari belongs,—Anthony and Francis. The gaiety of the Child is in strong contrast to the dignity of the saintly personages. Two enormous pillars make the architectural setting, while the composition is broken at the top by a cloud which supports two little angels carrying the Cross. The scheme of color in this picture, which compels attention to the Madonna group, is one of Titian's

greatest achievements, and has furnished a model for altar pieces ever since, even inspiring Rubens.

"Perhaps there is not such another sober-stately picture in the world. Far graver than the painted pageants of Veronese, it is, nevertheless, grandly scenic with its banners and its columns. The simplicity and mass of the latter, the broad planes of blue sky, give a peculiar dignity, and, in any hands but those of a consummate master, would have thrown the picture out of balance; but measure was one of Titian's pre-eminent gifts, and he shows it nowhere more than here."—*Blashfield-Hopkins Vasari*.

"It is freer, franker, more personal and more Venetian than the 'Assumption.'"—*Lafenestre's "Titian."*

It is truly one of the most magnificent votive pictures in the world. The eminent critics, Crowe and Cavalcaselle, authors of the standard work on Titian, have this to say of it: "To the various harmonizing elements of hue, of light and shade, that of color super-added brings the picture to perfection—its gorgeous tinting so subtly wrought, and so wonderfully interweaving with sun and darkness and varied textures as to resolve itself with the rest into a vast and incomprehensible whole, which comes to the eye an ideal of grand and elevated beauty—a sublime unity that shows the master who created it to have reached a point in art unsurpassed till now, and unattainable to those who come after him."



TITIAN

Portrait of Charles V. at the Battle of Mühlberg

THREE

THE equestrian portrait of Charles V. was one of the many portraits which Titian painted during his two sojourns at Augsburg, the free imperial city. The worn Kaiser of his day (obsessed with the dream of Empire) against his physicians' advice, rode to the Saxon frontier on the field of Mühlberg, March, 1547, in burnished

armor, his arms and legs protected by the finest of chain mail, a morion, or open helmet, on his head, surmounted by a red plume. His right gauntleted hand holds a sharp-pointed spear, and the headpiece of the chestnut horse is crowned by a red feather similar to that of his master. The grim resolution in the pale and colorless face is admirably portrayed, showing how Titian, without departing in the least from the truth, gave him a fine and even heroic expression. His sickly complexion is neutralized by indomitable resolution. Like other rulers, of later date, he was almost cheerful when engaged in the grim business of waging war. This portrait is the personification of Bigotry and Despotism, of strength and will, of an Emperor who is doomed to ride on and on, trampling all before him until the monastery gates clang behind him to end all things in a gloomy death. Such was the "problem" set for Titian, and he acquitted himself of his task in a masterly manner. Technically, this portrait has been considered a masterpiece for generations; but it has not entirely escaped critics; for Mr. Müntz, the scholarly historian of the Renaissance, says that to him Charles

looks like "Don Quixote on Rosinante."

The artist also painted his imperial patron dressed in black and seated. This picture, which is in Munich, portrays him unqualifiedly as the invalid. Vasari relates that each time Titian painted the Emperor he received a thousand crowns in gold, and the artist was made a Cavalier or Knight by his Majesty, with a revenue of two hundred crowns yearly, secured on the Treasury of Naples and attached to his title. The pension was fitfully paid by the imperial agents, but the titular honors were such as were never before conferred on a painter. Titian was Count Palatine, Count of the Aulic Council, of the Lateran Palace and of the Consistory, and his children had the rank of Nobles of the Empire. He also became a Knight of the Golden Spur and enjoyed some privileges in his native province that must have been quite substantial, such as the appointment of notaries and judges. Many stories, probably all mythical, are told showing the great esteem in which the court painter was held. These anecdotes have long been the stock in trade of art writers and have little foundation in fact, for even that excellent gossip, Vasari, passes them by.



TITIAN may be regarded as one of the finest portrait painters that the world has ever produced; certainly no master of any Italian school, not even Raphael himself, has surpassed him. His portraits of men are most virile. They are not only grand and characteristic in style, but he gives them the appearance of dignified ease.

Titian was never more in sympathy with his subjects than when he painted the old Venetians, except, perhaps, when royalties and Popes posed for him. One of his most remarkable and characteristic portraits is that of Philip II. (of Spain), as prince, painted at Augsburg, where he had been summoned by Emperor Charles V., who was then more sickly and gloomy than ever, and contemplating retirement from the world, which he found so disappointing. It is little wonder that he desired a good portrait of his son to whom he wished to pass on his dream of world dominion. Philip II. was twenty-four years old when Titian was called to Augsburg. The Prince's chest was narrow; his legs were spare; his feet were large; his complexion was bilious, and his countenance reflects his disregard of the goodness of mankind and the fanaticism which was to send the Invincible Armada to its destruction and lose the Netherlands to Spain—truly, a worthy son of a neurotic father. Titian prepared elaborate sketches of him from which he produced a sheaf of portraits that have been scattered all over Europe; but the best, perhaps, is the one in armor in the Prado Gallery, Madrid. The gloom, we might almost say the hereditary insanity in the family, was here turned into grave intentness by the Venetian painter. No accessory that would add to dignity has been omitted: the deep reddish-brown carpet; the crimson velvet cloth; the collar

of the Golden Fleece; the plumed morion (open helmet); the sword, even the ring on the finger add to the attractiveness. The portrait was sent to Mary Tudor, of England, in 1553, to show Philip's present appearance with, perhaps, three years added. She was "greatly enamored" and the marriage followed, with what result to history we all know.

Vasari states that when Philip II. was painted Titian received another annuity of two hundred crowns, so that "these 400 added to the 300 from the German Exchange (a former sinecure), made him a fixed income of 700 crowns, which he possesses, without the necessity of exerting himself in any manner." It is probable that Titian was glad to receive all forms of emolument, for he sought them most persistently; but he was far from lazy, as his enormous catalogue of works demonstrates. However, all these sums of money seem to have been paid to him only after strenuous appeals, which were not always answered. Vasari goes on to catalogue celebrated persons whom Titian painted; but, evidently alarmed at the rapidly lengthening list, he naively says: "But what a waste of time is this when there is scarcely a prince or lady of great name, whose portrait has not been taken by Titian, who in that branch of art, is indeed an excellent painter." Faint praise, indeed, for one of the greatest portrait painters the world has produced!



Tis far from unusual for a painter, and especially a portrait painter, to portray himself. Titian has left many portraits of himself and his daughter. He was also painted at Augsburg, by the eminent artist, Lucas Cranach, and it is interesting to note that he met Dürer at this time. Among the many portraits of Titian is one in the Berlin Gallery, which shows the great Venetian painter in middle life. He looks the part of the Venetian nobleman, which he would have been, even though Kings, Emperors, and Popes had not added other honors. The penetrating eyes, the clear-cut nose, show the fine and artistic fiber of the man. A broad, white shirt collar, and a black skull cap relieve the finely chiseled face, with its gray beard and moustache. We see the fire and spirit that animated Michelangelo in this portrait. The artist always subordinated the man, worldly though he was. The painter's knightly rank is shown by the chain around his neck. There are replicas of this masterly portrait in the Uffizi Gallery at Florence and elsewhere. Many years later Titian again painted himself, probably in 1562, and this picture is in the Prado, at Madrid. It shows the artist hoary with age, yet still lithe and erect, with the same noble bearing that he maintained through life. His portraits of his daughter Lavinia are also famous. Titian's portraits of men are superior to those of women. His portraits of women are considered lacking in soul, although some of his subjects ranked high in intellect, notably the brilliant Isabella d'Este.

Titian painted many of his subjects several times; we know of at least six pictures of Aretino. The fine portraits of Paul III. in Naples might be referred to here—and there are many replicas. We find a parallel case in the history of art in the number of portraits of Washington by Gilbert Stuart. Veronese painted Titian in his "Marriage of Cana" and the great Venetian painter certainly adorns the stately assembly. Other masters painted him in various works of less importance.



THIS is an early work of Titian while under the influence of Giorgione, and, here, precedent is left behind to introduce a new note into religious painting. The Madonna no longer retains her place in the center. She is removed to the side, while the saints pay homage to the Child. This affords an opportunity for the production of a

large number of similar pictures where the composition was somewhat altered. The Infant Christ on the Virgin's knee is supported by St. John the Baptist, and presented for the adoration of St. Paul, Mary Magdalen and St. Jerome. The half-lengths are life size, the painting being 5 feet high by 6 feet 10 inches long. St. Paul is seen, heavily bearded, against the clouded sky. A green hanging and architectural accessories are added, such as Titian knew so well how to use. This picture is very brilliant and highly colored. The painting has been erroneously attributed to a pupil of Titian, by Messrs. Crowe and Cavalcaselle, Titian's able biographers; but the picture has stood the acid test of modern scientific criticism, and it can be received without reservation as a beautiful and authentic work. That it is an early work is shown by minor imperfections. The Magdalen is affected and there is a lack of harmony between the

small features and a large frame; the Virgin is almost sleek; the face of St. Paul is coarse; the Baptist is of colossal build, and has a wild air. Some of the blemishes may be due to retouching. As it is, however, it is a beautiful picture and it stands among the most notable of Titian's works.

Gravity and dignity are the keynotes of this masterpiece. It is painted in a very serious mood. The whole picture is a mixture of Titian and Sebastian del Piombo,—at least, so say Crowe and Cavalcaselle. They claim that the modeling is not subtle enough for the great master and that we miss his delicate transitions of half tone, his transparent shadows, which are here replaced by bold, dark planes of pigment. This was probably caused by inexpert retouching; for the student of art should remember that we rarely find a picture in precisely the same condition as when it left the painter's easel.

WRITTEN FOR THE MENTOR BY A. A. HOPKINS

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ITIAN'S fame is almost unique of its kind, for he was not only the most fashionable painter of his own day, but he may also be truly called the "painter's painter." Titian is usually styled a realist, but he was rather a naturalist, for realism, in its technical sense, is opposed to a poetical conception of nature. He was true in almost everything that he painted, if not in detail, at least in general effect. It is generally admitted that he has surpassed all others in color, and that few equaled him in his portraits. His chief characteristic is simplicity. He effectively concealed the means that he employed, and his works show no paint, or what is technically termed, the "palette." The colors that he used are known to have been few and common; it was the infinite changes that he rang upon them, the variety of surface that he extracted from them, which produced his marvelous effects.

* * *

There has been much discussion as to the technical means employed by Titian, and various theories have been given about his method of painting; but it is quite probable that Titian hardly knew himself how he produced his effects. He was in a sense entirely his own master, and he was too independent an artist to be fettered by rules and precepts; he decided upon what he wanted, and then went to work in the simplest and most direct way. He applied to his own use what he found good in others, but he did so for the sake of assimilation rather than for purposes of imitation. Most authorities say that Titian had three distinct manners, the first, hard and dry, resembling his master, Giovanni Bellini; the second, acquired from Giorgione, was more bold, and rich in color; the third was the result of his mature taste and judgment, and may be termed his own. In his earliest works the principal colors are the gayest a painter can use, red and green; in his later works, orange and blue.

From 'Karoly's Guide to the Paintings of Venice.'

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